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CREATIVE ARTS • INDUSTRY • LEISURE • EDUCATION

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FELIX PAYANT
EDITOR

RALPH M. MOORE
BUSINESS MGR.

DESIGN

VOLUME 41

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News Notes

MUSEUM ATTRACTIONS

Registration may now be made for the San Francisco Museum's 1939-1940 Course in Art Appreciation. The series of twenty lectures, demonstrations and tours begins October 10 and continues on Tuesdays, with a choice of either afternoon or evening classes.

A series of programs on the opera, conducted by Madefrey Odhner, will be given in the Museum on Thursday nights at eight o'clock. It will include guest speakers, lectures illustrated by phonograph recordings, comments from the audience on all topics connected with opera.

MUSEUM HONORED

After the summer conventions of three museum associations, the San Francisco Museum of Art finds itself signally honored by the election of its director, Dr. Grace L. McCann Morley, to important posts in all three organizations. For the third successive year, she was elected president of the Western Association of Art Museum Directors.

On her recent trip to Washington, D. C., she was elected trustee and third vice-president of the American Federation of Arts. During the Museums Convention in San Francisco last month, she was elected to the council of the American Association of Museums.



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News Notes

HOW ABOUT CARTOONING?

Many people are seeking good courses in cartooning these days, and among those most highly recommended is the correspondence course conducted by the nationally known cartoonist, Dorman H. Smith. Mr. Smith conducts his courses, which include personal instruction, criticism, and correction of the work of all students, from his headquarters in San Rafael, California. He was for many years the editorial cartoonist for N. E. A. Service, Inc., and was successively employed by the Hearst papers in New York, Chicago, and San Francisco. His ability as an instructor of cartooning is recognized by such authorities as J. N. (Ding) Darling, Walt Disney, and J. R. Williams.

According to Mr. Smith, a successful cartoonist must have a knowledge of the fundamentals of anatomy; how to get freedom and looseness into drawings of figures and animals; how the different parts of the body fit together—the head, the feet, the hands; how to draw different expressions, types of faces, symbolical figures such as Uncle Sam, John Bull, and so forth; how to express action, shading, color, and wrinkles in clothing. It is necessary to know how to draw the important animals used in cartoon work, such as horses, elephants, and dogs, as well as chickens and birds.

Important also is a knowledge of how to create perspective, composition, balance, different treatments of material; how to make figures round and solid looking, how to make them stand out in front, or take their places in the background. One must know how to draw clouds, hills, mountains, water, trees, backgrounds and foregrounds; one must understand lettering and how to write captions for cartoons.

Mr. Smith believes that the need for proficient cartoonists is greater now than ever. Newspapers depend upon syndicates for their cartoons because they cannot find able cartoonists for their staffs. Advertisers are using cartoons as never before. Magazines, house organs, trade publications, and farm journals are clamoring for cartoonists. Motion picture companies which produce animated cartoons are also looking for good artists for their staffs. It is a field equally as open to women as to men. Says Mr. Smith, "Talent for drawing consists mainly of a sense of proportion. Genius has been described as the capacity for taking infinite pains. Talent is about five per cent of the battle. The capacity for taking pains, the love of drawing, and the overwhelming desire to succeed make up the other ninety-five per cent."

A TREASURY OF AMERICAN PRINTS

Just published is a splendid new book called *A Treasury of American Prints*, edited by Thomas Craven, containing a selection of one hundred etchings and lithographs by forty-nine of America's greatest living artists. These include Benton, Wood, Marsh, Curry, Grosz, Costigan, Cadmus, Beal, Sloan, Sterner, Peggy Bacon, and others.

Of exceptional merit are the reproductions, printed in Aquatone and each accompanied by detailed comment giving critical interpretations of the backgrounds and moods of the pictures, and revealing the purposes and working methods of each individual artist.

The book has been in preparation for three years, and during that time Mr. Craven examined more than twenty-five hundred prints to select the one hundred used. It is so bound as to make each print removable for framing without disturbing those remaining in the volume. You will find this collection one of the best ever published at such a low price as \$3.95. Simon and Schuster, New York.

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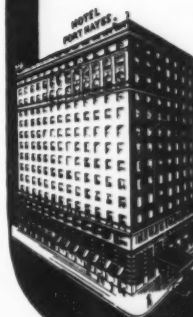
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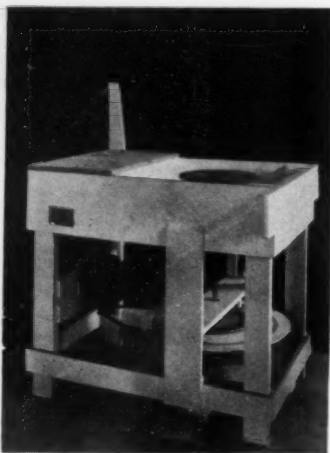
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WRITE FOR OUR BULLETIN

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ART IN THE NEWS

The National Broadcasting Company in cooperation with the National Art Society is now presenting a series of weekly radio news features. The speed with which art moves in these days makes it imperative for us to keep in touch with its latest developments.

The Public Use of Arts Committee and its effect on the American public, the present plight of the WPA Art Project, opportunities of coming into contact with great art through the generosity of important art patrons, and, finally, the part played by the individual artist in these movements are discussed by the commentator, Bernard Myers.

The National Art Society, a non-profit membership organization open to the public, furnishes this news as part of its long-range program to bring art closer to the American people.

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MEET OUR ADVISORS

MARION E. MILLER has had unique and varied background in art education. She has been a tireless worker in the field of better art education, and has found an important place for herself in the front ranks of this field.



Like many others in leading art education positions, she graduated from Teachers College, Columbia University. Later she taught four years at the Lincoln School in connection with Teachers College, where Hughes Mearns and other artist teachers have done such fine work.

For eight years she held an important place on the education staff of the Metropolitan Museum of Art in New York. Here she had an excellent opportunity to acquaint herself with a great many types of children, teachers, and art educational problems. Having had the rich resources of the Metropolitan Museum to draw from for several years, Miss Miller believes in providing much vivid and valuable illustrative material for children.

For the past several years, Miss Miller has been Director of Art in the public schools of Denver, and has identified herself with the most advanced and progressive educational activity. We appreciate her position in relation to our publication.

DR. RAY FAULKNER has been one of our advisors and an enthusiastic supporter of our publication for several years. With his appointment to a position of responsibility and educational significance at Columbia University, New York City, he will continue to remain on our staff. Our readers will therefore profit from his forward looking attitude toward art education.

The rapid rise to leadership which Dr. Faulkner has made is proof of his ability, background, and modern point of view. When he first began teaching he had as background undergraduate work from the University of Michigan, graduate work at Harvard, and much study and travel in Europe. On his appointment to the General College of the University of Minnesota, he began in earnest to carry out in his classes and unique laboratory set-up his art educational policies, soon to be recognized by all those who came in contact with him. While at Minnesota he completed the work for his doctor's degree.



Recent years have found Dr. Faulkner a positive force in the direction of sane modern art education. He has appeared on many art education programs and committees. He has lectured extensively in recent years in various sections of the country. We appreciate the help and interest of such a leader in art education on our advisory staff.

CREATE SOMETHING

● There is no greater pleasure in life than creating things. It is part of everyone's inheritance, for before the days of machinery our ancestors had to make everything they needed either by hand or with simple tools. Nothing compares with the feeling of having made something that functions, having contributed something to the enrichment of life, having produced something for the community in which one lives.

● It is really man's duty to create something and justify his existence in this world. We are all taught that we were "made in the image and likeness of God", and when we create we are to some extent exercising that god-like quality within us. It gives us a feeling of contentment and satisfaction. It is a feeling which no one should miss.

● Almost every phase of life activity is in need of more creative people—people with originality and initiative. The world is constantly paying large premiums to those who can invent a new idea, a new device, a new way to make something, a new type of painting, a new style of drawing cartoons, a new style in writing, and so on indefinitely.

● It is most important for everyone to keep alive his creative imagination. The best educators realize that it is important to emphasize creative doing and thinking rather than formal memorizing of dates, rules and formulae as such, which was so characteristic of the old formal school.

● For the adult who was robbed of the pleasures of making things when he was young, there is still time. The greatest pleasure will come if he will develop a creative attitude. This means an attitude of experimenting, exploring, investigating, inventing. While there are many materials like clay, wood, leather, papers, and others which are as old as civilization, no one yet has exhausted the possibilities of any of these. No one has exhausted the ways of drawing with pencil, or the ways of painting, or the ways of arranging lettering in pleasing spaces. There is an infinitely wide field ahead for anyone who wishes to adventure in creating.

● There are limitations, certainly, within the materials to be used, but there is no better way to discover these than by direct experience with them. It is exciting to experiment with new ways to make things to satisfy our needs, or to explore the new uses for old materials. There are so many new materials, such as plastics, which challenge the worker with imagination.

● There is no limit to the applications of the materials used by artists, such as charcoal, paint, crayon, etc., and the interesting thing with all these is the possibilities they offer for developing new technics. It is a matter of attitude, and persons with a fresh point of view may find new ways to work and really create something.

● The aim of this publication is to encourage creative activity and to present help for beginners as well as others who may wish to explore new fields of activity.

Felix Payant



ACTIVATED MURAL

BY MEANS of what is believed to be the first activated mural ever built, the Ford Exposition at the New York World's Fair demonstrates many applications of basic sciences in industry. Designed by Henry Billings, seen here, the mural graphically describes how solar energy is constantly being poured into the earth in the form of heat and light, how this energy is capable of endless changes in form, but not in quantity, before its dispersion into outer space again as light and heat; how industry, by controlling the channels through which this energy flows, harnesses its power to do the work of man. The portion of the mural shown here is twenty-four feet long and eleven feet high. The completed mural is seventy feet long.

TOWARD AN IDEAL SCHOOL

Clifton A. Gayne, Jr., Research Assistant, Owatonna Art Education Project

Frances Obst, Instructor
University of Minnesota
High School

ONE of the most popular and frequently used rooms in the University High School was the girls' club room. The popularity of this room created a demand for a similar club room for the use of the boys. After a number of possibilities had been examined, Dr. Carlson, the principal, decided that a room previously used as a science office best fitted the requirements.

This office, abandoned by the science department, presented a bare, cheerless appearance for a room intended for pleasure and relaxation. Redecoration was a necessity. The art department was consulted for suggestions for color schemes. We thought a satisfactory solution could be worked out and decided the class might be interested in the problem.

The class of twenty-eight, although composed principally of tenth and eleventh grade students, included several in the ninth and twelfth grades. This situation made provisions for individual differences a definite necessity. Fortunately, on some days as two teachers were available for this class, it was possible to provide considerable attention for each student. This proved to be extremely helpful in encouraging the wide variety of individual projects that subsequently developed in this class.

The situation provided an excellent opportunity for the development of a class project in the use of color in interiors. There could be little doubt that this problem came within the interest and experiences of the pupils. There was a strongly felt need, and the final solution was to be an interior designed to suit the students rather than the faculty.

The room was eleven feet by twenty feet and sixteen feet high with drab gray plastered walls. An assortment of pipes of various sizes and colors crossed a dingy white ceiling, and a large ugly electric light fixture hung suspended from the center. Two large doors, one the entrance from the corridor and the other an entrance to a lavatory, were stained and varnished a dark red-brown, somewhat like mahogany. The wood trim in the room was finished in the same manner. Two high narrow windows cut into one wall, a door cut into each of the other two walls, and the remaining wall was blank. The physical condition of the room, including the lighting and maintenance, was discussed as an extremely important factor in designing a solution to the problem.

After the visit a general class discussion was held. The club room was considered from the point of view of its function with a listing of the activities likely to take place there, reading, talking, holding meetings, etc. Next to be discussed was the equipment necessary to serve best the purposes for which it was to be used. Furniture that was available, and that which might be obtained, was listed with suggestions for renovating old equipment.

The following equipment was listed by the class as necessary to serve the proper function of the club room: Seats (about a dozen which could be used for meetings, etc.), folding chairs were recommended; several comfortable chairs; a couch; a table; a bulletin board; waste paper baskets; and draperies.

There was a stiff, leather covered Mission couch which might be converted into a comfortable lounge seat, but it was finally decided that money for repairs could be more profitably spent on new furniture. Several large heavily ornamented chairs, evidently inherited from some auditorium stage, were unconditionally rejected as hopelessly lacking in comfort and appearance.

The table, bulletin board, waste paper baskets, and folding chairs were available for the asking in the school.

The class recommended that several comfortable chairs, and materials for draperies be purchased.

Continuing the discussion, the class next considered the problem of appearance. They decided that since the ceiling was too high for the other dimensions of the room, something should be done to lower its apparent height. The tangle of pipes and the unsightly electric fixture made it advisable to plan some ceiling treatment which would cause these features to recede into the background.

Because the dark brown wood-work which dominated the room could not be changed, provisions must be made for relating this to the design and color scheme. As the room was comparatively small, a color scheme which seemed to increase its size was desirable. It was agreed that a light cheerful color scheme would be appropriate for the room and its function.

It was decided that each student should plan a complete color scheme, the most satisfactory of which would be chosen to be carried out by the painters. The students then desired information concerning colors which could be used with the red-brown woodwork in the room and colors which could be used to change the apparent dimensions of the room. At this point readings in color theory were assigned. This assignment provided adequate preparation for another class discussion on the use of color in interior design.

The attributes or dimensions of color were considered under hue, value, and intensity. The psychological and visual effects produced by variations in warmth and coolness, lightness and darkness, and brightness and dullness were discussed in relation to interior design. Warm colors were understood to be advancing and cool ones receding. Warm colors and dark values can be used to make a room appear smaller and cool colors and light values to make the same room appear larger. Many other special effects possible to achieve by the use of color entered into the discussion.

Many illustrations were examined and their color schemes analyzed for possible suggestions for approaching our club room problem. Magazine illustrations, advertising literature, reference books, and other sources, provided us with material for study. Appropriateness to purpose, ease of maintenance, and psychological and visual effects were stressed as criteria when examining illustrative examples. From these studies much information was accumulated concerning the use of color in specific situations. The limitations imposed upon us by our particular problem were never lost sight of for a moment.

An excursion was arranged to visit several interiors on the Campus of the University of Minnesota in which color had been successfully used to create certain effects. The Blue Room, or fine arts reading room, in Northrup Auditorium presented the most dramatic appearance. Luxuriously modern with thick blue rugs, beige upholstery, blue walls skilfully supplemented by large mirrors, modern furniture, Venetian blinds, and indirect lighting, accentuated by tastefully selected paintings and sculpture, this room is a beautiful example of the modern note in interior design applied to a comfortable and restful reading lounge.

Several offices in General College were examined as special treatments to overcome unsatisfactory physical conditions; poor lighting, unpleasant proportions, and cramped space. One of the lounges in the Union was visited to see what could be done towards re-decorating a dark, gloomy, oak-paneled room. The use of light paint, cheerful drapes, light carpeting, modern furniture, and distinctive lighting combined to make quite an attractive interior.

After our return from the excursion, the next decision

made was that the room must be drawn in a manner which indicated its correct dimensions and proportions. A committee was appointed to get the necessary measurements.

At this point a lesson was conducted in the use of the T square, triangle, and drawing board. The students were then taught how to make a drawing to scale with the result that each one produced a scale drawing of the four wall elevations. Everyone then worked out his color scheme and planned its application to areas on the drawings.

A three-dimensional scale model constructed by assembling the wall elevations and adding a floor and ceiling represented the final problem. These models gave a clear idea of each color scheme as it would appear when applied to the actual room.

After these color schemes were completed they were all put on exhibition and votes were taken to see which best met the problem for the club room. The class chose one color scheme as being the most suitable but selected another student's design as being the most successful treatment of areas. The final solution was a combination of the work of two students. The plan and the color scheme were given to the painters who carried out the design. The painters cooperated wholeheartedly with the students by carefully mixing the desired colors and applying them according to the specifications selected by the class.

In the final color scheme the walls were painted a light, slightly neutralized yellow. The ceiling and the secondary color for the walls was a somewhat neutralized red-brown which harmonized nicely with the wood-work in the room. The pipes were also painted with this brown which continued down the wall about a foot and a half. This treatment not only made the ceiling appear to be much lower but made the pipes recede into it until they were scarcely noticeable. From the floor to a height of about four feet a band of the brown paint continued around the room to protect the wall from being soiled by contact with careless students. In the wall area surrounding each door the brown was continued up to the ceiling. This unified the scheme and offset the tendency for the doors to appear as dark holes against a light background.

Although a cooler color scheme would have made the room appear slightly larger, the advantages of the plan which was selected outweighed this particular consideration. The harmonious relationship established with the woodwork and the bright cheerful note provided in a previously gloomy interior were considered more important in this specific situation.

Coarse textured rust and white draperies made by the home economics department provided an effective window treatment. Two chromium plated tubular chairs, one with a blue-green leatherized cushion and the other with a brown one, completed the plan although it was hoped additional furniture could be provided in the future.

The activity from start to finish lasted three weeks.

The success of the club room project indicated that the design problems of a school could be presented in a manner interesting to secondary school students. Perhaps a unit could be developed which exploited many of the other art problems to be found in the school. The following objectives were tentatively set up as important aims for a unit on school design. An attempt was made to develop activities which would result in desired outcomes in knowledge, appreciations, and skills.

Objectives for students to attain during this unit

1. To develop a realization that the pupil is the most important element in the school situation and that his education is largely his own responsibility.
2. To understand some of the problems faced by teachers and administrators with some experience in developing cooperative methods of approaching them.
3. To realize that education as a changing, expanding activity requires new and different buildings and equipment to keep pace with its developments in order to serve best the educational needs of the community.
4. To realize that they as intelligent citizens can influence this change and growth, if not at present, certainly in the future.

5. To appreciate the work of designers and architects in offering solutions for these problems.

6. To develop an appreciation for orderly procedures of workmanship through experience in gathering and organizing information necessary for solving an art problem.

7. To develop a realization of the importance of art principles in school architecture through experience in applying art principles to the solving of problems in school planning.

Setting

The intermediate art class in the University High School took a keen interest in the work of the painters carrying out their desire for the decoration of the boys' club room. When completed, it was a good job and they were proud of their achievement. It created such a feeling of confidence among the students in their own ability that there was a stimulating increase in interest in the school and the art class. The informal associations during the group project had developed a better sense of social relationships. They were bound together by common purposes and interests rather than being twenty-eight students grouped together for administrative convenience.

How launched

The teacher suggested that perhaps there were other even more interesting design problems in the school. The class thought it possible but could think of no definite ones. Scattered comment both agreed and disagreed with the statement. The challenging remark, "What would you do about this school if it were entirely in your hands?" aroused slightly more interest. There was some hesitation about expressing opinions, but a few more courageous members of the class led the way. Their criticisms were rather mild. They would like more comfortable furniture, better worktables, a more attractive room, etc.

The teacher then presented a brief resume of some of the recent trends in education. He pointed out that old-fashioned schools were like a dictatorship with the school board at the top, passing orders down through the superintendent, principals, and teachers, to the pupils. The pupils were at the bottom of the heap and were expected to do what they were told, and like it.

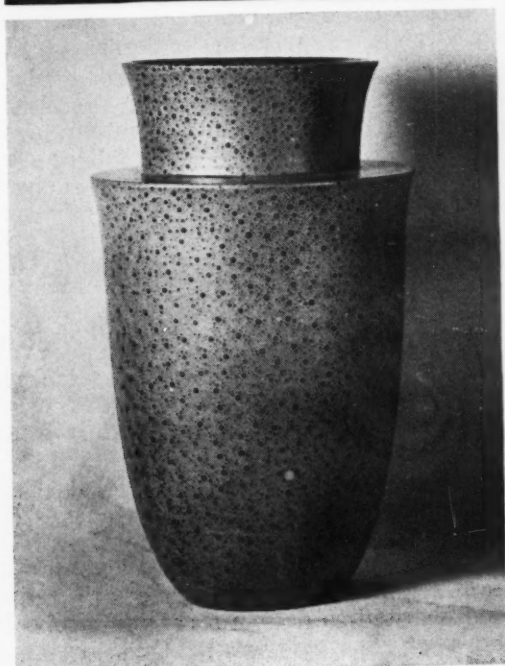
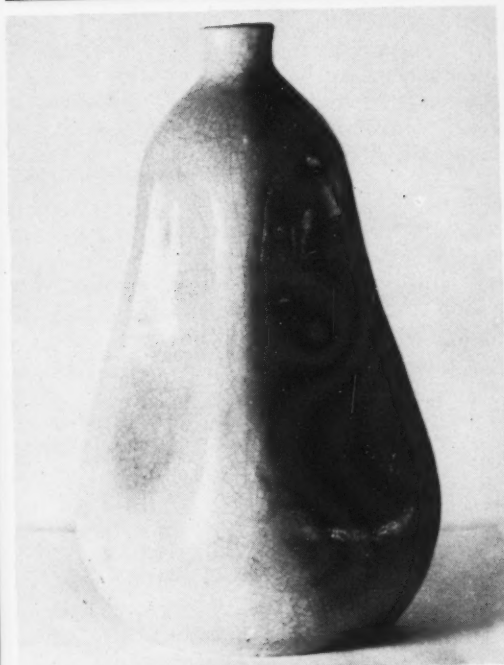
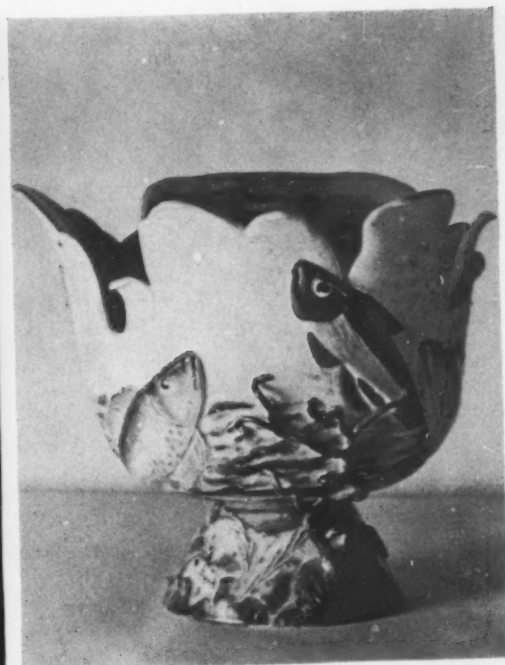
The new concept of education suggests that the pupil is the most important element in the school and all the officials, teachers, and equipment are at his service to assist him in obtaining the education he needs and desires. Without the cooperation of the pupil very little progress can be made. It is impossible for a teacher to "learn" a pupil. The school is the mutual responsibility of the student and the teacher. Each must do his proper share if the maximum benefit for both is to be realized. This is consistent with our conception of democracy as the best form of government.

In the past, when a new school was needed, the school board and the superintendent arranged the details, wangled for as large an appropriation as they could from the taxpayers, then handed the matter over to an architect. The architect then went ahead and designed a school which he thought would serve the purpose. It is not strange that what the architect considered a suitable solution to the problem did not always satisfy the teachers or the students. It was usually the exterior design which governed the interior planning rather than the instructional needs. We have inherited many of these architectural mistakes.

It is reasonable to expect teachers to know what they need to serve best their instructional purposes. Perhaps students also could contribute useful information and recommendations which might influence the design of the school. The successful solution of the club room problem indicates that students can solve problems of this nature. It also shows the type of cooperation which can be obtained from school officials.

The basic problem of school design is the room unit. It is not enough to build a school with twenty or thirty classrooms. We must first consider the function of each room and how it should be best expressed. Since possibly no two

(Continued on Page 12)



MODERN ITALIAN CERAMICS

OCTOBER, 1939

Page Eleven

TOWARD AN IDEAL SCHOOL

(Continued from Page 10)

rooms should be alike, we cannot be too general about our classroom designs. A science room demands distinctly different conditions than does an art room. According to Le Corbusier, "The house should be a machine in which to live." Using the same reasoning, a school should be a machine in which to learn.

That it is possible for students to influence change is indicated by the following quotation which was read to the class, regarding a town in Indiana:

*"In one school the children became so much interested in improving their school that they made a survey of the buildings and grounds, led in the discussions which followed, and were instrumental in bringing about a resolution requesting the State Board of Health to examine their building with a view to condemning it for further use if it were found unfit. The example set by the pupils and parents in this particular school district was followed by the other school districts of the township, with the result that by the beginning of the second year of the demonstration all the school buildings in this township had been abandoned and in their place a modern, seven room rural school building had been erected."*¹

Lantern slides and other illustrations on school architecture supplemented this talk which was punctuated by frequent pupil discussion. Pictures of modern schools in this country and in other countries did much to help the students visualize the advances that had been made in school design.

Development

Articles in the School Reference Number of the *Architectural Forum* were assigned to different students in the class. Verbal reports by students, on each important article, disseminated the information to the entire class.

Gradually there developed the concept of a school, functionally planned for the students and faculty who were to use it. The pupils learned that the best schools of the present and many schools in the future would include some of the following: provisions for vocational and recreational facilities for adults, gymnasiums, swimming pools, sun-rooms, dental and medical clinics, museums, conservatories, etc.

School subjects as such will probably disappear and will be replaced by six major units: health, languages, social studies, exact sciences, fine arts, exploratory and vocational activities. There will be more specialized classrooms and small centers where children and adults may work individually and in small groups. Studios and laboratories will be available for self expression in drawing, painting, ceramics, crafts, etc. An art gallery will be essential. Auditoriums and little theatres will be used by children and adults in the community. An adequate library, pleasant and comfortable, will be included. The school will be the center of recreation and self-improvement for the community and a pleasant work place for children.

By this time the class was very much interested in school design and was thrilled with the new concepts of the school of the future. They eagerly examined photographs of the new schools and studied the contemporary materials used in their construction. They were curious about glass building blocks and how they could be used. Several samples of these were brought in and carefully examined by the class. Further stimulation was provided by their discoveries of other materials being used. Sound-proofing material, rubber floors, built-in furniture, indirect lighting and many other features were discussed. New instructional aids were mentioned: radio, sound moving pictures, photo-microscopes, etc. Features like aquariums, terrariums, green-houses, small zoos, museums, exhibition galleries were listed and described.

¹N.E.A. Department of Superintendence. *Eighth Yearbook, The Superintendent Surveys Supervision*. 1930. Washington, D.C. p. 121.

The teacher mentioned the possibility of a new University High School's being built in the near future. How could the class assist in formulating recommendations for it? After some discussion the class decided more information was needed. They suggested a careful objective examination of the present situation as had been done with the club room. They had to have a clear idea of the requirements of the situation before proceeding further.

It was decided that the needs of each department must be examined before any plans could be started. The school was divided into units: (1) science, including general science, physics, chemistry, biology; (2) art; (3) home economics; (4) music; (6) general classrooms which included English, social sciences, languages, mathematics, etc. In addition, other features necessary in a school were listed: (1) administrative offices; (2) auditorium; (3) library; (4) lavatory, locker-rooms and club rooms; (5) gymnasium; (6) cafeteria; (7) grounds.

The students, in most cases according to their preferences, divided into committees so that each student was responsible for obtaining information on some detail on the list. The logical place to go for this information was to members of the faculty. Appointments were made for interviews to give the instructors time to think about the needs of the situation before being questioned, in addition to selecting a time convenient for both the student and the instructor.

Techniques of interviewing were discussed with the result that the students went armed with a list of pertinent questions. "What would you consider desirable in an ideal situation for teaching your subject?" was the important question around which the interview revolved. The students plied questions concerning floor space, wall space, bulletin boards, lighting, furniture, what kind and how many, visual aids, maps, projectors, book-cases, cabinets, filing cabinets, display cases, and many others. In this manner a considerable body of information was acquired. Each pupil summarized his information into a brief report to the class. He then gave a copy of this to the chairman of his particular committee who had been elected by the committee. These reports could be referred to by students who desired the information they contained.

With this information in hand many of the students were confident they could design classrooms well suited to the needs of the area with which they were concerned. Each committee was to produce a graphic report of a solution for the problems within its province of activity. This report should include floor plans to scale, elevations, rough sketches, or any type of description which would clearly transmit their ideas to the class or to outsiders. The chairmen helped coordinate the work within each group.

There was a hum of activity as the class engaged in earnest consultations, paced off measurements for floors and walls, measured furniture and thumbed through magazines looking for equipment. They worked busily bent over their drawing boards, trying to manipulate their T-squares and triangles like professional architects. With deeply contemplative frowns they frequently consulted the notes and specifications at their elbows. Occasionally they jumped up to verify a measurement or a fact.

In about two weeks they had carried their work to a point where each committee could present a clear report of a suggested solution to the problem which they had attacked. Most of the students were not content to leave off here. Enthusiasm and self-confidence was at its highest level at this point.

As some of the more capable students finished their problems before the others, they consulted with the teacher to see what they could do next. By this time they had definite ideas which they were anxious to express. Several students, who had been fascinated by the procedure of drawing floor plans to scale, wanted to design a complete school. The results of this were astonishingly good. One girl after working day and night on her own initiative, brought in complete floor plans for a school, skillfully incorporating facilities for handling practically every problem mentioned



The various processes of preparing raw materials for making clothing are being investigated by children in the McKerrow School. Combing with a teasel, carding, reeling, and spinning are some of the methods shown.

in relation to our particular situation. Two other girls collaborated on the design of a library which should inspire the most casual student to enjoy reading.

It contained study and discussion alcoves, comfortable lounge seats, and was assured adequate soft reading light by the use of glass blocks for walls. A boy designed an excellent biology room and then went home and painted with oil paints a mural design which would do credit to a professional artist. Other murals were designed for the history department and for home economics. Some students made water-color renderings of exteriors and others of interiors. Several models were made of school buildings and the landscaping which should surround them. All were busy working on projects which most interested them and no two were alike. Those who were slow in starting on their second problem were stimulated by the work of those who had already started on more interesting projects.

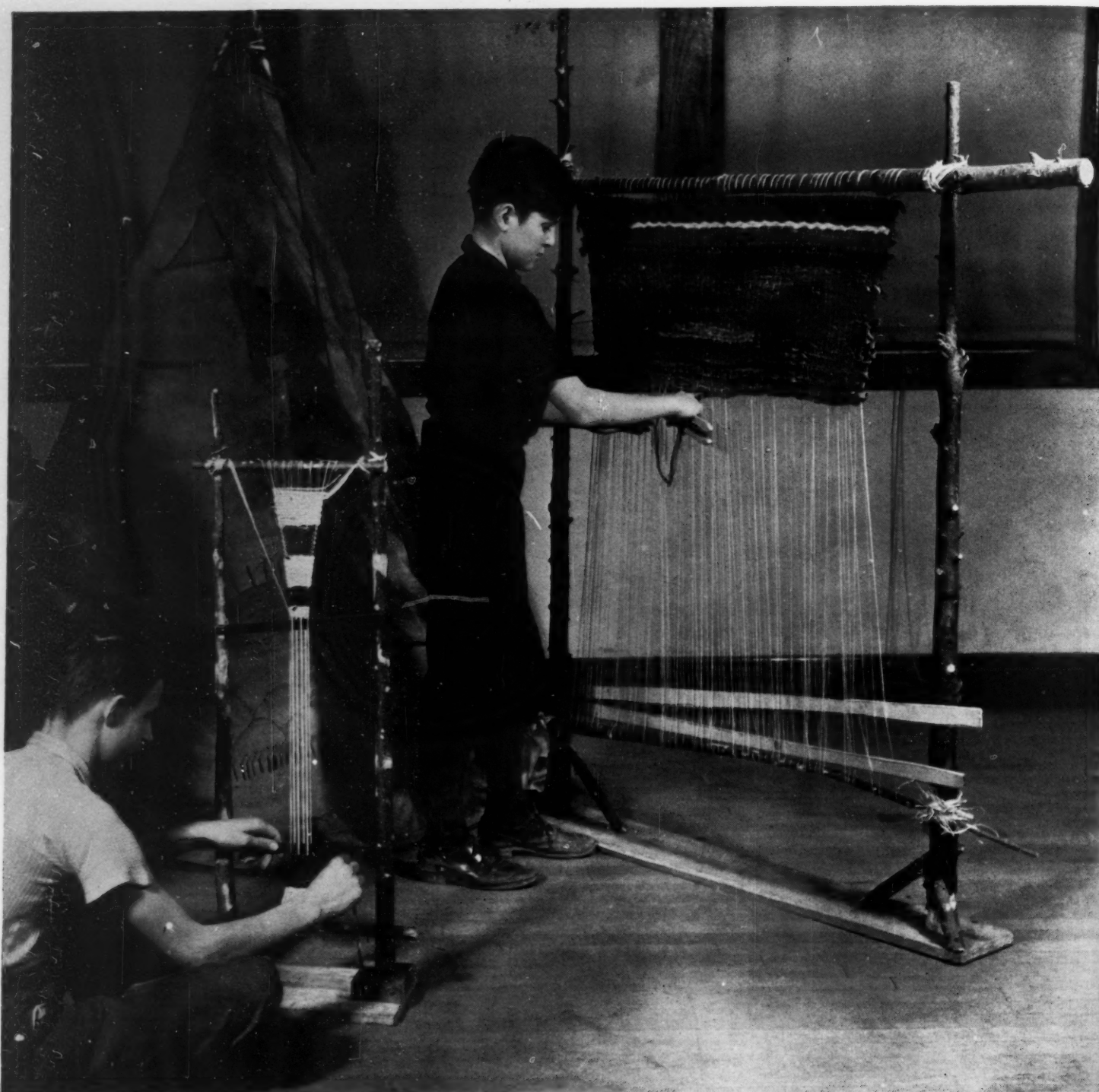
Evaluation

The entire school problem appeared to be more of a success than had been anticipated in the most indulgent speculation. It has been purposely left flexible and loosely planned to see what would develop through the interest of the children. It convinced us that the school was rich in

design problems which fitted into the interests and experience of the pupils. It also indicated that such problems need not be limited to simple redecorating jobs or confined by inadequate school buildings and equipment. These high school students showed an ability to consider fundamental problems and apply considerable intelligence and imagination in offering solutions for them. There were ample opportunities to provide for individual differences.

The democratic associations and procedures during the group work established extremely satisfactory social relationships in the class. Some students who had been modest and retiring gained considerable self-confidence by working in groups and working with teachers rather than for them. Group approval was bestowed on those doing the best work. Several students who had previously been in the background became outstanding leaders. One girl who had been a mediocre student and a serious discipline problem worked harder and produced the most ambitious and intelligently planned project in the class. She spent much outside time in addition to school time and became one of the inspiring leaders in the class. Her attitude of earnestness and cooperation was a powerful force in developing a wholesome class spirit from then on.

Another girl, who was very shy and reserved, having



These students at McKerrow School, Detroit, are finding out about the lives of primitive peoples. The Navaho looms were constructed from Christmas trees. Students dyed the rag-strips, designed the patterns, and wove the rugs.

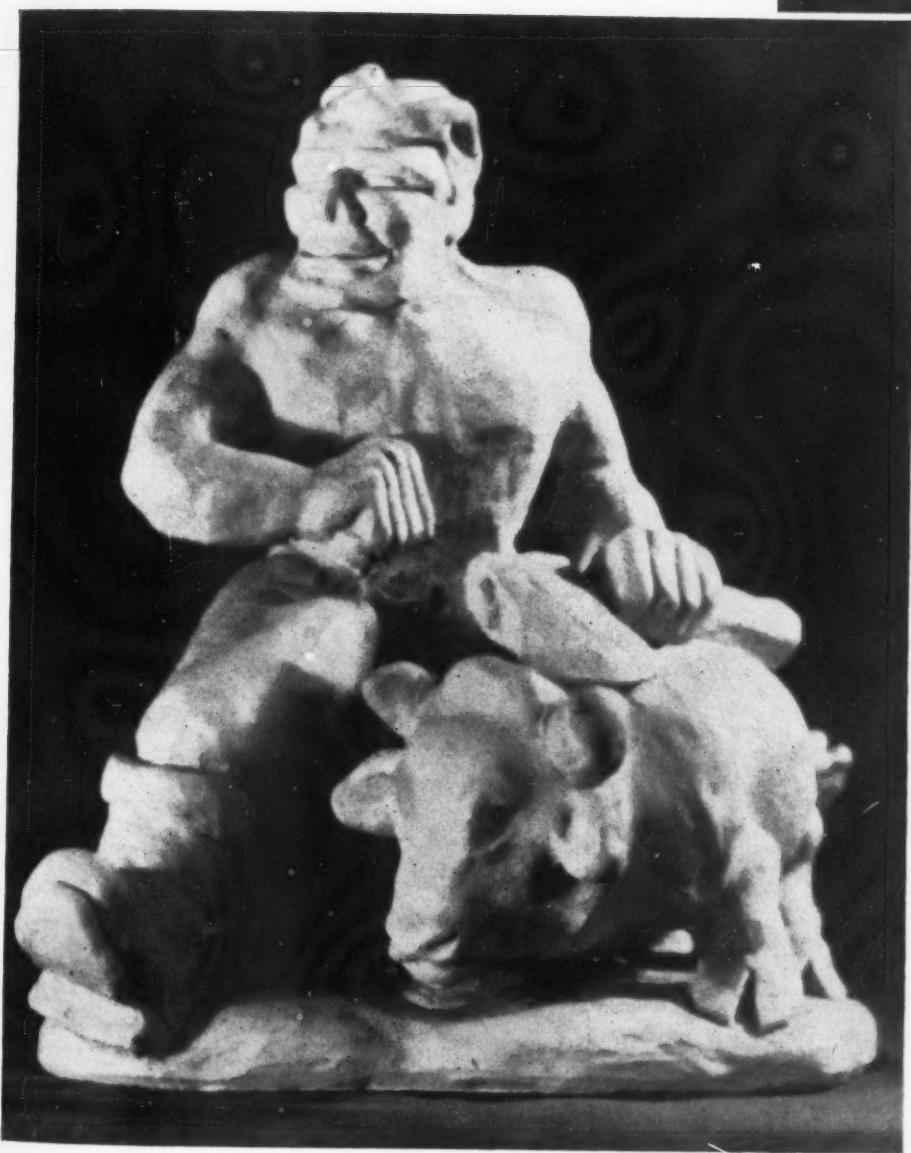
practically no contact with her fellow students, under the influence of her group association made new friends and was obviously happy to be accepted by the group. Her work improved considerably.

This project seemed to bring out the abilities of many who had not been outstanding in the art class before. Initiative, intelligence, and well-directed effort were more important than manual dexterity and superficial cleverness. Two of the students who had previously attracted the admiration of the class by their clever use of surface techniques pouted that this was not their idea of art and refused to exert themselves. The class instead of sympathizing with them ignored them and shifted their admiration to those showing ability in more fundamental problems. This in itself was valuable in developing discrimination for that which is more important than flashy technique. The boy who was the outstanding student in class, both in art ability and intelligence, had an opportunity to demonstrate his ability far more adequately than he had done before. It

was the first time he had been really challenged to the extent of his capacity.

The objectives formulated at the beginning of the project appeared to be achieved to a satisfying degree. The attitude on the part of the administration and the faculty of University High School can be judged by their entrusting the art department with the responsibility of planning complete room re-decoration schemes for the entire school the following year. Encouraging signs are beginning to appear that a new school building might possibly be erected in the not too remote future. Perhaps our school design unit will have contributed something towards a wider understanding of the problems involved in such an undertaking. Several members of the faculty commented that, due to their interviews by the students and their observations of the interesting work being carried on during the project, they had been stimulated to give more thought to providing suitable physical conditions for teaching their subjects than ever before.

MODELING DONE AT
THE MUSIC AND ART
FOUNDATION, SEATTLE

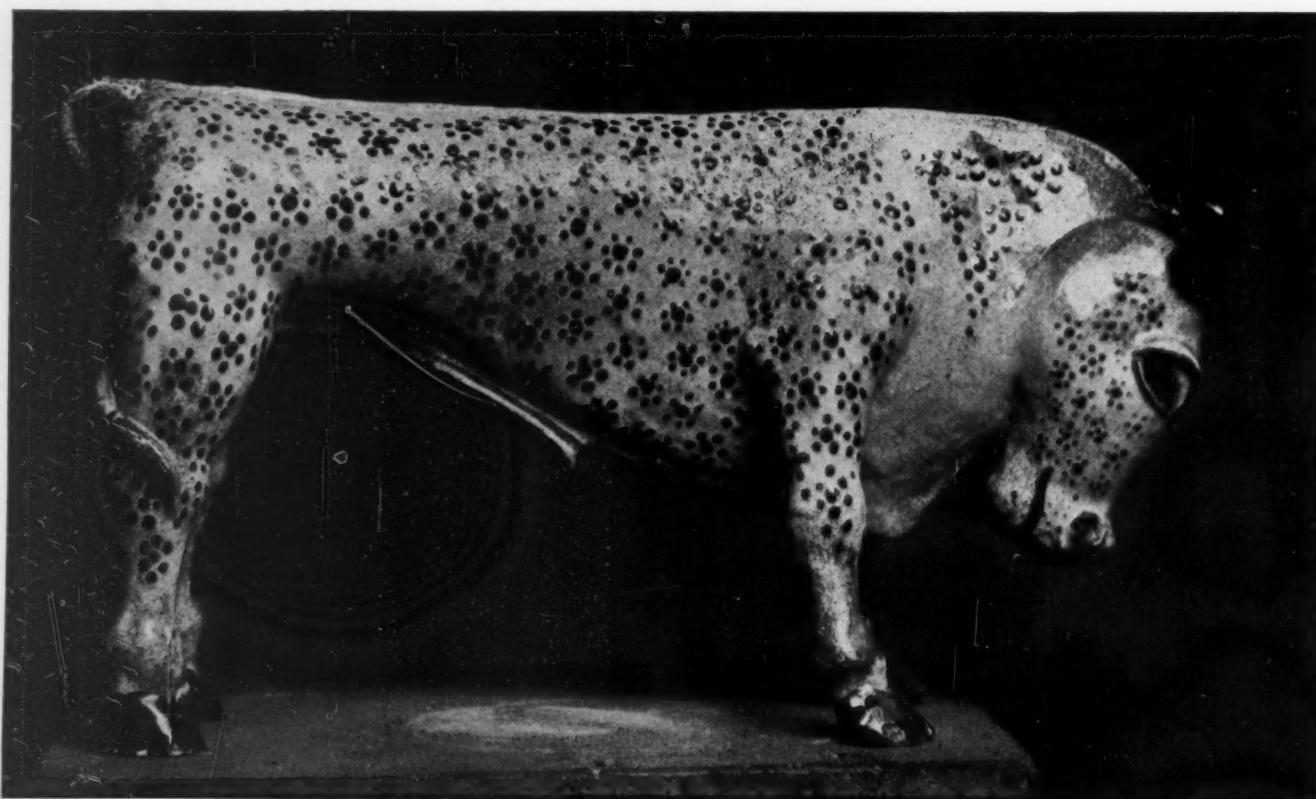


THESE TWO PIECES
ARE THE WORK OF
PAT SULLIVAN

**CARL
WALTERS**



The sculptor at work on a quaint figure
in his Woodstock, New York, studio.



**CERAMIC
BULL**

**By Carl
Walters**

ROBERT LEONARD



Here is the artist Robert Leonard, preparing an exhibit for the students of Pratt Institute in Brooklyn to illustrate the various steps which went into the preparation of a series of advertisements. The series was done in various related color groupings, printed in both offset and letterpress. In the preparation of the original art, Mr. Leonard used many mediums, including colored papers, powder puffs, a sponge, wrapping paper, colored celluloid, stencils, tempera colors, pastelle, india inks, tracing paper, tracoline, wood veneer, laminated papers, character papers, and airbrush.

HUNTING PATTERN



This Syrian or Byzantine silk piece is in the altar of Wolvinus, Milan. From the 7th century, A. D., it was shown in the exhibition of "Textile Arts, Ancient to Modern Times" at the Brooklyn Museum Library.

**A SILK
BROCADE**



A 14th century silk brocade from Lucca, Italy, denoting a Gothic trend. The plate was shown in the exhibition of "Textile Arts, Ancient to Modern Times" at the Brooklyn Museum Library recently.

MURAL PAINTING

At the State Teachers College, Edinboro, Pennsylvania



IN RECENT years there has been a more popular acceptance of the old art of mural painting. This is, no doubt, due in part to higher aesthetic standards which call for a more pleasing relationship between the picture and the interior which it decorates, rather than the "ready made" easel painting.

Today murals are often painted on canvas in the artist's studio. This canvas is cut from its frame when finished, and glued to the wall for which it was intended. Such a method has advantages in that the painting is removable if the

building should be demolished. Also the artist works under much more comfortable conditions.

In painting directly on the wall, however, there is one great advantage that the other method does not possess. That is the fact that the relationship between the painting and its setting can be more definitely observed while the work is under way, and should result in a more nearly perfect architectural unity.

Partly for this reason and partly to preserve the original texture (sand finish) of the walls, we decided here at

UNDER THREE FLAGS

The mural at the top of this page depicts the early history of Northwestern Pennsylvania. The coming of the French to Bell Isle is symbolized by a typical exploration party accompanied by missionaries and Indian porters. They plant the fleur-de-lis banner of France and the Cross of the Mother Church on the newly discovered land, and claim the surrounding country for his Majesty, the King of France. The sailing vessels in the upper left hand corner of the photograph are part of the "Battle of Lake Erie," the greater part of which is to the left of this central portion. Committee in charge: Frank P. Brown, Ruth Hagerson, Alice Kruszka, Coletta Burkhardt.

Made Under the Direction of A. J. Haller, Art Department

Edinboro to paint our murals directly on the wall. We found that the sand finish served excellently as a "tooth" such as one associates with canvas and rough water color paper, and with the method we used of "pounding in" the paint, a stippled and vibrating effect was achieved.

The medium used in the pictures is artists oil paint, which was applied with a stiff stencil brush and a round paste brush. This paint was applied so thinly that it became a mere stain, and did not alter the original texture of the wall. The paintings were so designed that a large part of the existing wall color became part of the picture and preserved a close color harmony throughout the entire interior scheme.

The Art School of the State Teachers College at Edinboro, headed by Waldo F. Bates, Jr., attracts talented students from Pennsylvania and nearby states. It has quite a reputation in preparing teachers of art who find ready employment and have done and are doing much to vitalize art instruction throughout Pennsylvania and the country at large.

The emphasis in studio and craft shop is on original work, self expression, and good design. Themes chosen for work in pictorial composition, modeling, carving, and decorative wall hangings deal with familiar subject matter within the experience of the student and bear the marks of a strong individual interpretation.

In addition to the regular staff, the students come in contact with especially engaged visiting artists including Rockwell Kent, Tony Sarg, Gutzon Borglum, Grant Wood, etc. Loan exhibitions of paintings and crafts held at the school give further opportunity to study and derive inspiration from the works of great artists in their field.

An attractive art library containing a great number of books, magazines, and prints, as well as a large and comprehensive collection of lantern slides and films, serve the student in his study of historic and contemporary art.

Edinboro is the home of Chi Chapter of the national art fraternity, Delta Phi Delta, which helps to enrich the social and cultural outlook of its members. Participation in dramatics, which hold an important place in the curricular and extracurricular life of the college, offers the art student an excellent opportunity for artistic outlet.



INDUSTRY — NORTHWESTERN PENNSYLVANIA

The central figure in this mural as a whole is the sun-tanned gardener pushing a hand cultivator. Above him in the picture are men picking fruit. The industry of the famous fruit belt along the Pennsylvania shore of Lake Erie continues toward the right, with a trellis of grape vines and a vineyard worker, and a man carrying a crate on his shoulder. The lumber industry is represented by a man piling planks. Stock-raising, dairying, farming, grain and fishing industries are appropriately represented to the left of the central figure. The committee: Bertha Glass, Don Reichel, Conrad Primavera, Rupert Witalis.



DRAMATIC ENGLISH

The central figure in the illustration above, speaking from a lecturer's platform, represents the general field of oral English and voice training. To the left in front of a staged background and the folds of a drawn curtain, two young men of college age in doublets and hose typify the dramatic activities of the college. To the right in the mural itself, but only partly in the photograph, written English is represented by a young man at a desk. The study of the appreciation of good literature is symbolized by a row of books on the floor back of the central figure. In the composition itself, these books help serve as a unifying element tying together the various parts of the whole into one picture. This was made by William Baherman.

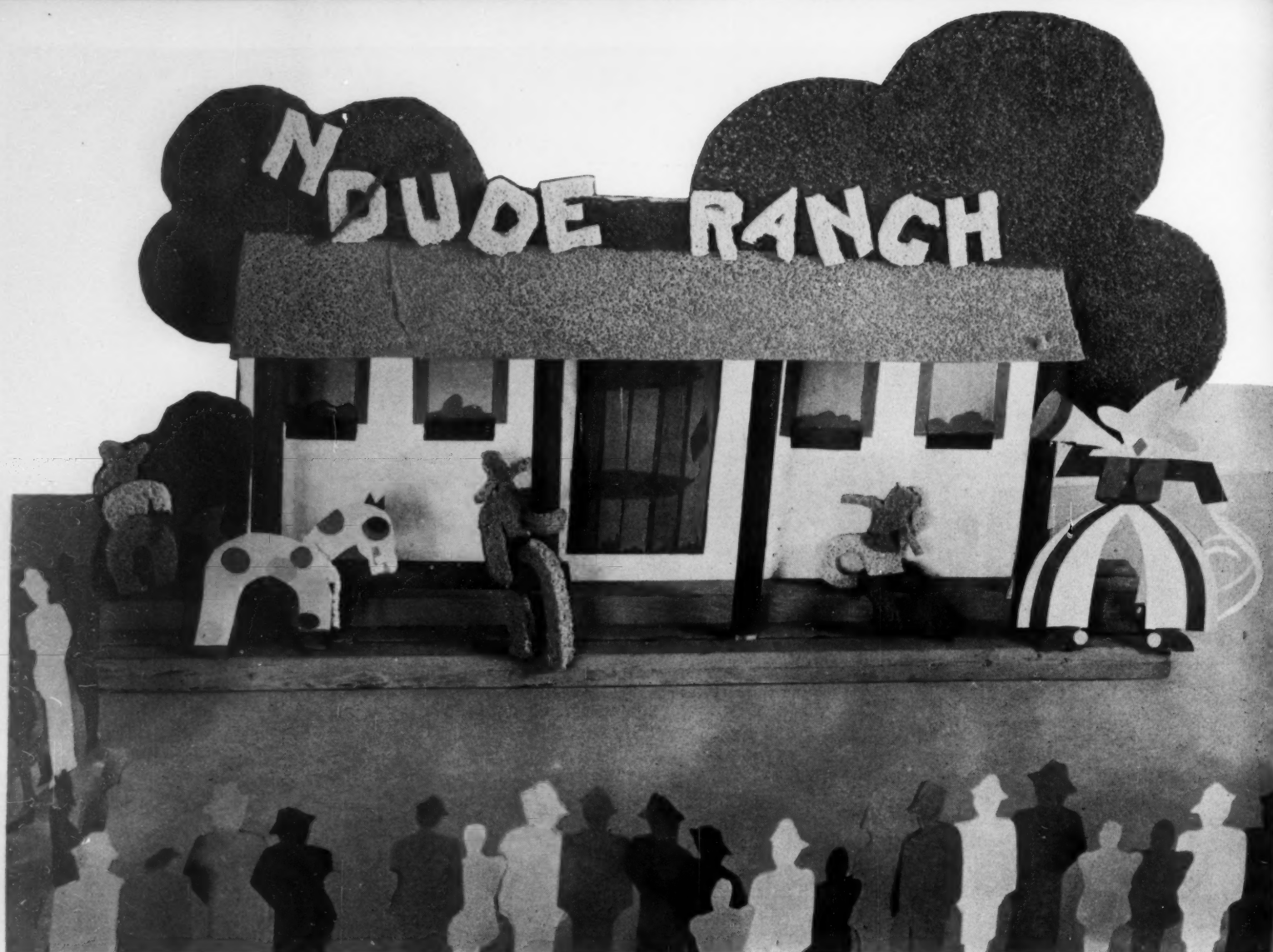


STUDENT PAINTING MURAL

A student at State Teachers College is shown working on the mural "Industry, Northwestern Pennsylvania".



Ceramic sculpture created in one of the secondary schools of Cleveland under the direction of an artist - teacher, Thelma Frazier



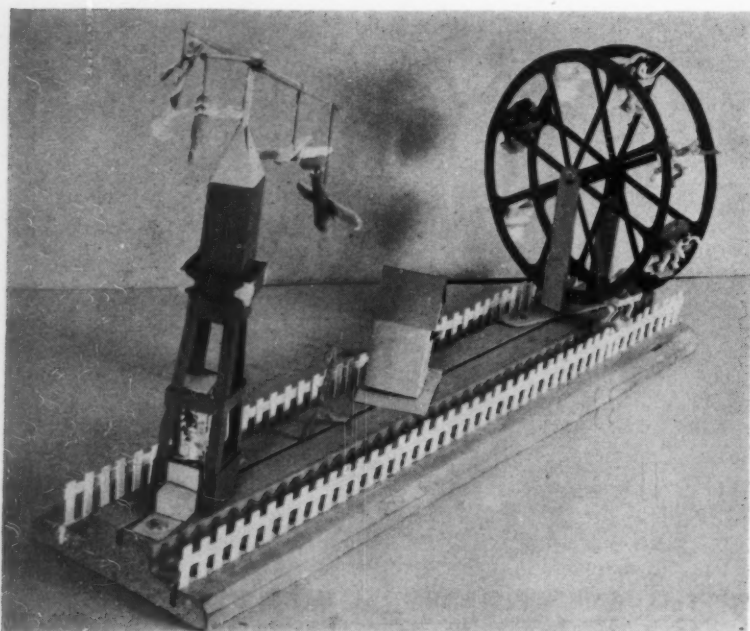
Entrance to the Dude Ranch

Photos by Dwight Bentel

FAIR TABLE DECORATIONS

IRENE ANABEL AITKEN, SAN JOSE STATE COLLEGE
San Jose, California

The Aerial Swing

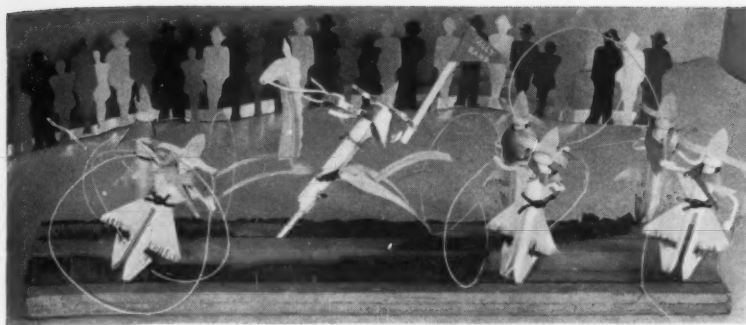


Sally Rand's Dude Ranch wasn't listed in the summer catalogue of attractions on the campus of San Jose State College, San Jose, California, but for one night the ranch became—to use the vernacular of the Treasure Island barkers—the “cynosure of all eyes.”

“Motivation”, one of the current educational terms, had been propounded as well as pounded into these summer session students in their required educational courses and in their reading. The project described here gave them the chance to put into practice that which had been preached to them.

A college banquet had been planned at the ranch for the evening; it was to be a western barbecue—streamlined a bit, for the barbecue pit was in a modern trailer parked at the rear door of the gymnasium. Sixty table decorations were necessary for the proper setting for the barbecued beef, and these five dozen embellishments were made by the students enrolled in the Department of Fine Arts, motivated for the most part by the request of the committee and the demands of their instructors.

The proximity of San Francisco and the popularity of the Gay Way suggested the theme of the decorations, while the well-stocked supply room offered many interesting ma-



Lariateers

materials that stimulated the imaginations of the students. From an old red tin can and several scraps of sheet aluminum, emerged the Dutch Mill, a fair concession made more fair with the addition of cut paper hedges and walks of sponge rubber. Sheet aluminum, metallic paper, construction paper, and pipe cleaners were the basis for a Ferris Wheel, mechanically perfect, for its designer was an Industrial Arts teacher. The Aerial Swing boasted of being an all paper project, the dull construction paper being a nice foil for the high-lighted metallic paper. In the paper class, too, was a pagoda made from ramekins and paper picnic plates—the fancy square paper plates whose round centers just fitted the bases of the ramekins. Before this paper palace, paper coolies pulled paper tourists in paper jinrikishas.

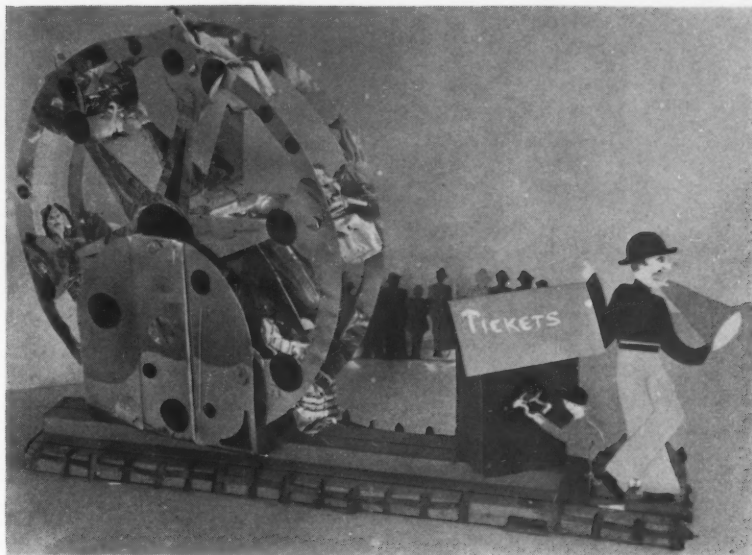
Tongue depressors, wheedled from the college hospital, became supports for a second Ferris Wheel, made from construction paper, while swab sticks, foregoing their customary tonsil tickling contract, were put into use as rods for the bright paper pennants that lined the sheet aluminum Roller Coaster.

Two ranches of Sally Rand vied for favor. One with a lot of zip had dudists of clothes pins, accented with paper chaps, hats, and kerchiefs, busily absorbed in swinging reed lariats, while Sally on a horse bent from basket-wood, cantered along, flaunting her banner. A more staid version was a replica of the entrance to the Dude Ranch. This cardboard and sponge rubber model had the inevitable cowboys lolling on the front porch of the ranch house, the barker telling of the lassoing lassies within, and a lone nag leaning on a pillar.

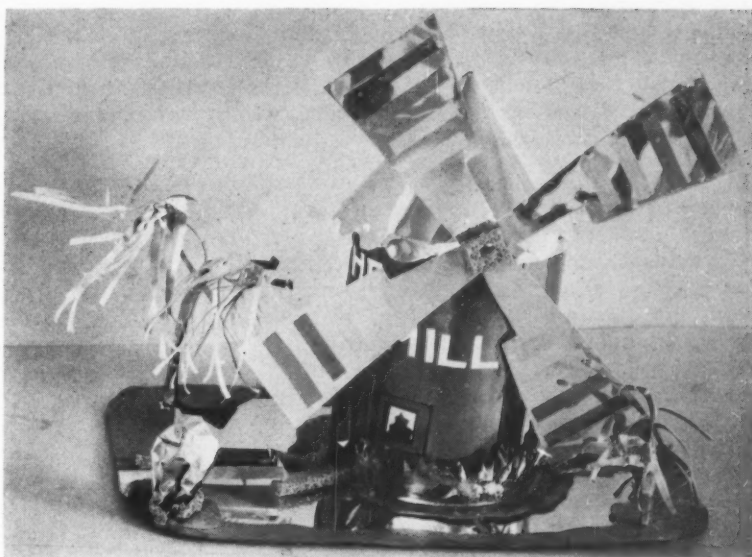
Sheet aluminum and cotton combined for the Ski-Chute and the Ice-Cream Cone Concession, while metal alone served to make a ferocious Chinese dragon. The popular swingsters of the fair, armed with their sheet aluminum instruments, remained stationary in amusing pipe-cleaner contortions on a wooden bandstand. A paper Hindu snake charmer, surrounded by a harem of paper dancers, made his wire snake perform, while rows of dancers from the Folies Bergere went through their paper paces to gain the attention of the diners.

A deep-sea diver was anchored in the watery depths of a glass case borrowed from the Biology Department. Rows of cut-out spectators mounted on narrow bent strips of sheet aluminum helped to unify the decorations, and to carry out completely the Gay-Way theme.

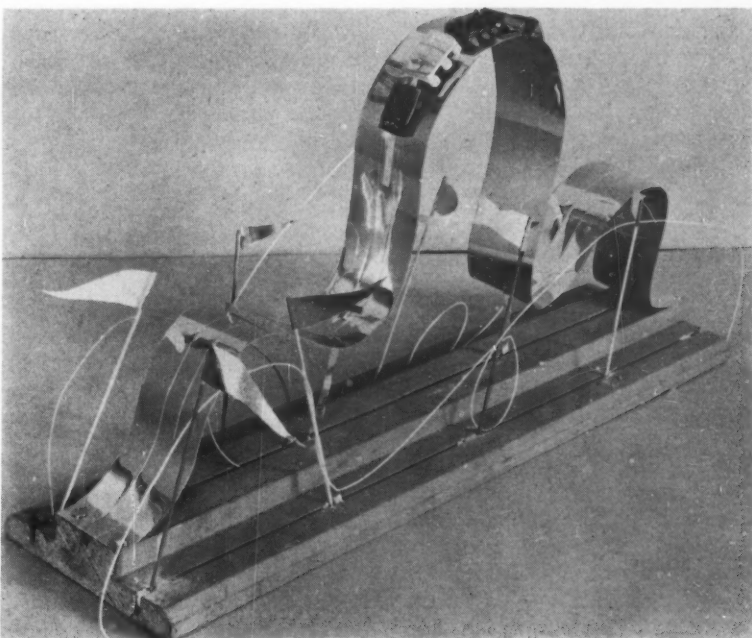
In addition to being amusing, the table decorations were useful, for besides filling in the blank spaces on the tables, they furnished conversational interest. To many of the elementary, junior high, and senior high teachers who were present at the banquet, these novelties suggested projects that might be carried out in their own classes in the fall. Not every school can have a Golden Gate Exposition at its back door to give impetus to a table decoration project, but frequently there are county or state fairs that have virtually the same type of mid-way that can be used as a theme, and that can make way for a gay evening.



The Ferris Wheel



The Dutch Mill



The Roller Coaster

MOTION PICTURES

Conducted by Elias Katz

The following article is by Dr. John B. Kenny, Chairman of the Art Department, Benjamin Franklin High School, New York, N. Y. Readers are cordially invited to send in their reactions to this contribution.

FILMS IN THE ART CLASS

What shall we do with films in the art classroom? Shall we set up the projector and retire for a quiet nap while fifteen minutes of entertainment keep the class quiet? Well, we might do that. Or we might use a film to impart information, holding an examination at the end of the showing to make sure that all facts were duly memorized.

Most of us however, are more interested in the enriching of art experience, in developing attitudes and understandings, than in teaching facts. We do not use films unless our aims are better served through their use than through any other type of lesson.

At present the use of motion pictures in art instruction is confined almost entirely to "How to do it" subjects. Some of these, of course, are very fine — but they represent such a small part of the field. Let us examine a few topics of our art course and see how the proper films could help us.

I. ART HISTORY — It would be interesting to see what concepts our students have of a cultural period after we have studied it. Does the Golden Age of Greece mean to them chipped statuary and ruined buildings, or do they know of the people who created these works and of the urge that drove them to create? Too often, while seeking the latter result, we achieve the former. If we had a good film here to use in connection with our study, we might come closer to our goal. The film I have in mind would show a day in the life of an ancient Greek boy and girl. It would follow them through their daily rounds, at school, at the games, at home, and it would show throughout what use they made of the art objects we store in museums. Some of our students, thus stimulated, might even go to a museum to study those objects.

If such a film were tried and found successful it would be followed by others recreating the past life of many different periods. Of course, such films would be expensive, requiring professional actors and expert direction. Our next category, however, is considerably cheaper.

II. COSTUMES AND CUSTOMS — Many of the great epics of Hollywood have had period settings. Staffs of research artists have labored to make them accurate. If parts of these be selected, eliminating the love interest and the plot, but showing the background and the life of the period, the resultant film would be of value to us as a supplement to our class teaching.

III. CULTURE OF TO-DAY — Not all of our study of culture is confined to the past. An appreciation of present day art throughout the entire world is probably our greatest single aim. Here a wealth of material which already exists in travel films can be of service to us. All that is required is selecting and editing to give us short sequences of the art and handicrafts of Norway, Mexico, Italy, Peru, etc. Not static views of pottery and tapestry — things which are better studied in the original or through slides — but dynamic scenes of handicrafts in the making and in use.

IV. LESSONS IN DESIGN — Occasionally I borrow from my colleagues of the science department films showing the life history of plants, for in addition to biological information these films show the development of most beautiful design patterns. This does not mean photographs of static forms but records of living rhythms — animals and plants in motion, the changing pattern of sea waves, etc. Along with these the film would

show how designers of the past and of the present have made use of such material. After seeing this film our students would be able to look around them with a keener eye in the search for design motifs.

V. LESSONS IN DRAWING — Here we get into the work of advanced classes. Films showing creative expression through painting in elementary classes would probably not be as useful as a demonstration by the teacher. For the older student, however, there may be films showing models in motion, — slow action pictures of athletes, dancers, toilers, etc. Along with models the films may show artists working from models, showing how action may be seized with a line. Lessons in landscape composition can be made more inspiring through the use of excerpts from the travel films mentioned above.

VI. TECHNICAL INSTRUCTION — Now we come to the field where we have a plethora of subjects — How an etching is made, How stained glass is made, How wrought iron is made — and many, many others. I wonder how many of us teach the making of wrought iron in the art classroom. Of course a film on wrought iron is of value in arousing an appreciation of the craft but we must be wary of overestimating its value. Unless its showing be followed by a period of research and study on wrought iron we must brand its use as pure entertainment of the type mentioned in the first paragraph.

Most technical process films are subject to similar criticism. Their use is confined in most cases to appreciation lessons rather than direct instruction, for the processes are either too difficult to be carried on in class or are better shown by a teachers demonstration. In some cases they are of value. Students in a pottery class, for example, may profit by seeing industrial applications of techniques with which they are familiar or by watching a highly skilled artisan perform operations which they themselves perform. But for the most part this field has been over developed. Too much attention has been devoted to this type of film. What we need are more films in the other categories — films which have been specially prepared for the use to which we will put them. Through these we may begin to explore the large possibilities of the motion picture as a factor in art education.

REVIEW of MOVIE BOOKS

HOW TO MAKE GOOD MOVIES

Published by the Eastman Kodak Company, Rochester, New York. 230 pages. \$2.00.

This excellent little volume is one of the best books for the amateur motion picture maker. It is a non-technical handbook for those considering the ownership of an amateur movie camera and for those actively engaged in movie making. In easily understood language, it makes clear the difficulties of the amateur when confronted with the various problems of the camera, lighting, film, etc. Some of the wealth of concrete suggestions furnished in the book are indicated by a few section headings: "Focusing", "Exposure", "Film", "Filters", "Lenses", "Continuity", "Vacations Abroad", "Composition", "Trick Shots", "Play Making", "Editing", "Tilting", and "Showing Movies".

We highly recommend this volume for all those interested in the possibilities of movie making from the art point of view. Even though this book does not stress this particular aspect, a thorough grounding in the technical side of film making is necessary before proceeding with the art aspects.



THE BEACHCOMBER

In the sparkling yet humanly touching comedy, "The Beachcomber," Charles Laughton has given us another unforgettable characterization in his gallery of portraits, "King Henry the VIII," "Captain Bligh," and "Rembrandt". This time he is a beachcomber derelict on one of the South Sea Islands. The scene is laid in the balmy and bounteous land which lured the French Impressionist painter, Paul Gauguin, far from the stultifying Paris salons.

"Ginger Ted", the beachcomber, is the public nuisance of a tiny island in the Dutch East Indies. His drunken escapades are highly irritating to Miss Jones, the missionary, and her brother, Dr. Jones. These two find their efforts to save and to civilize the natives obstructed by "Ginger" at every turn.

Ginger becomes involved in a brawl, and is sentenced to three months' exile on a neighboring island. This turns out to be an earthly paradise, where, surrounded by beautiful native girls, he is waited on hand and foot.

Through chance, the launch on which he is to be returned to the main island, has Miss Jones as a passenger. On the way home, their boat breaks down, and the pilot, Miss Jones, and Ginger are marooned on a reef. Throughout the night, Miss Jones, frankly terrified at Ginger's reputation, awaits his unwanted attentions. Her fears, however, do not materialize. In the morning, unmolested, she puts her safety down to the fact that Ginger must be a gentleman after all.

On the main island, Dr. Jones thanks Ginger for respecting his sister. Ginger is frankly annoyed, claiming that he would not touch Miss Jones with a barge pole. He goes off to get drunk, so disgusted is he with the whole business.

Miss Jones decides to reform Ginger, whether he likes it or not. A sudden call comes to quell an outbreak of typhoid fever

among the natives in the jungle. Since her brother is ill, Miss Jones goes herself among the natives, but, through some strange streak of manhood, Ginger accompanies her and guards her in the jungle. The natives are hostile, and decide to massacre them. But, by curing the chief's daughter of the disease, they succeed in escaping.

Later, we find that Ginger Ted and Miss Jones are happily married and have respectably settled down to a life in England, as proprietor of a bar and tavern!

Fundamentally the charm of the film is in its essentially human quality. We are all drawn in sympathy to this broken derelict, who has respect for an Englishwoman, although his own self-respect may have vanished. It is a characterization of the wistful derelict which we know from the films of Charles Chaplin.

From the art point of view, the film abounds in fine pictorial qualities, is well designed in line and pattern arrangements, and is full of the spirit of the languid South Seas. Could such an episode have occurred anywhere but in the dreamy atmosphere, in the languorous climate, and in the fertile lands which attracted Gauguin? Where else are to be found these outcasts from society, who either through ostracism or self imposed exile, find themselves disintegrating on the beaches of the Indies? To be sure, Gauguin returned to "civilization" for a while, but the lure of the South Seas was irresistible, and here he ended his days.

Through a film like "The Beachcomber" we can understand the environment which conditioned the achievements of Paul Gauguin. Here we find his native models, and the tranquil spirit which broods in all his paintings.

Motion Picture Notes

(We welcome any items which are of general interest to our readers. Forward such items directly to this Section.)

The Art Films Committee of the New York City High Schools has three sub-committees at work. A sub-committee on film evaluation has prepared a form for evaluating instructional films in the art field. This form is being revised in the light of its use by members of the whole committee at meetings when films are shown. A sub-committee on motion picture production has prepared a list of proposed subjects for motion picture production. This list is now under consideration for actual film production plans. A third sub-committee is preparing a comprehensive listing of available films in the art field, so that these films may be reviewed and either recommended or discarded for art teaching purposes. For further details, communicate with Mr. Herman Getter, DeWitt Clinton High School, Bronx, New York.

The new edition of the Victor Classified 16 mm. Film Source Directory is now ready for distribution. This excellent listing covers a vast number of films and lists a number of 16 mm. films in art and for art teaching. Write for your copy today, to the Victor Animatograph Corp., Davenport, Iowa.

The Cine-Kodak News, published by the Eastman Kodak Company, Rochester, New York, is available free on request. This contains in condensed form some very pertinent information on the production and projection of motion pictures by the non-professional. An interesting item carried in the current issue deals with the matter of make-up for use with Kodachrome. Helena Rubinstein, outstanding beauty expert has prepared a make-up base on which rouge and powder may be added to suit the actor's complexion. This is said to produce a natural effect in filming color of skin. Write for your copies of Cine-Kodak News directly to Eastman Kodak.

Miss Hanna T. Rose, Education Division Loan Room of the Brooklyn Museum, Eastern Parkway, Brooklyn, New York, has been kind enough to furnish the following information to "News and Notes":

"For the past year the Brooklyn Museum has arranged showings of motion picture films to the general public. At present there are two series of these programs: one on Saturday mornings and one on Sunday afternoons, in addition to the weekly series for school children and their teachers.

"The Week-end public series include for the most part travel films which we borrow from such organizations as the Netherlands Railways, French Line, Scandinavian Travel Information Bureau, etc. In addition to these travel films we include selections from our own library of the Yale Chronicles of American History Series, Techniques in the Arts, and films on various peoples such as Indians, Chinese, etc.

"The response to these programs has varied but the audience is always well over two hundred and very often the film has had to be shown two or three times since our classroom only holds about two hundred people."

For further details as to these programs, address inquiries directly to Miss Rose.

We are again pleased to call attention to the Film Evaluation Service of The Educational Screen magazine, 64 East Lake Street, Chicago, Ill. The purpose of this service is to gather systematically and continuously concise evaluations of educational films by teachers actually using them throughout the country, to derive an average judgment of the merit of each film, and to keep these records available to teachers. The teacher is required to supply only his or her considered judgment on films actually used in teaching, by filling out Evaluation cards and mailing without postage charge to the sender. These cards may be secured at no cost by writing directly to

the Educational Screen. It takes about three minutes to fill out the card.

The Motion Pictures Section urges all teachers using films to participate in this cooperative effort to obtain the best films for teaching, through critical evaluation of existing films.

"The Motion Picture: Its Artistic, Educational, and Social Aspects" will be offered during the 1939-1940 Fall and Spring Sessions at New York University, by Professor Frederick M. Thrasher and others. The course will cover the following topics: "The Public Library and Motion Picture Research", "The Documentary Film", "Experimental and Abstract Films, Surrealism", "The Film as Propaganda and Art", "School-Made Films," etc.

The New York City Board of Education has accepted the course for salary increment.

EDUCATIONAL FILMS

TREE TO TRUNK TO HEAD

3 reels, 45 minutes, 16 mm. silent.

In this film, the noted young American sculptor, Chaim Gross, carves a head from a section of a tree trunk. The process of wood carving is clearly demonstrated. Starting with sketches of the model, the artist proceeds to block out roughly the sections of wood. Then comes carving of the big plane surfaces. Finally there is a gradual refinement of the surfaces, followed by finishing textures.

The intent of the film is to reveal not only the process, but also the artist as a human being. We see the studio in which he works, his particular method of working, and something of his personal mode of living.

This film will be welcomed by schools, colleges, art museums, and adult art appreciation groups, in its revelation of the artist as artist and man.

(Distributed by Lewis Jacobs, 122 West 61st Street, New York, N. Y.)

MASTER OF THE CAMERA

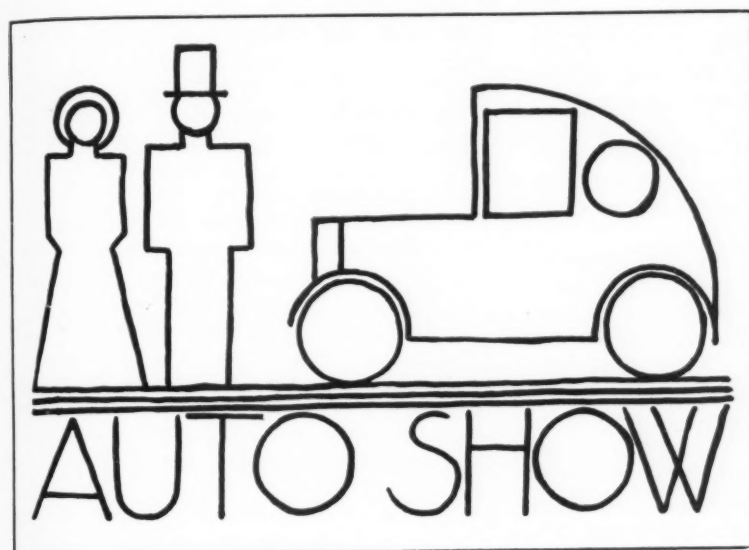
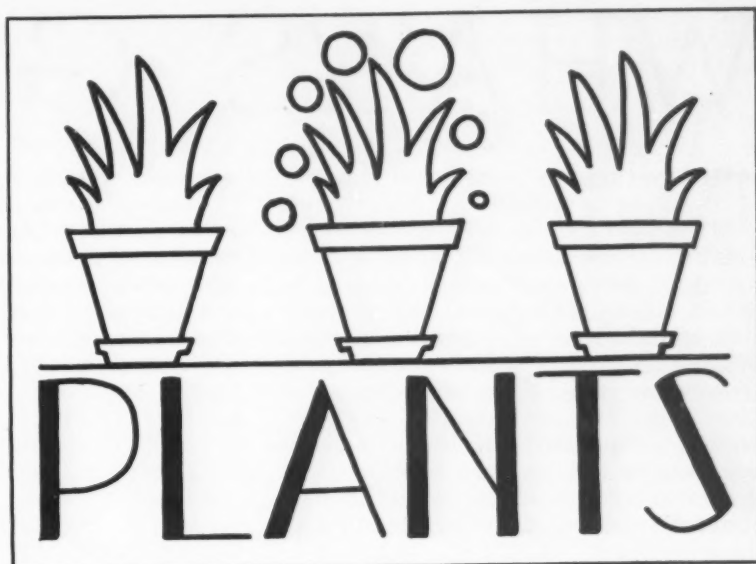
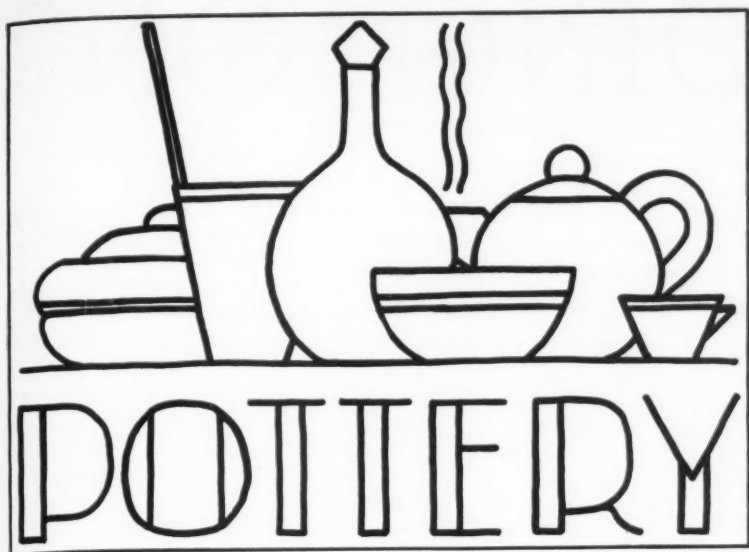
1 reel, 16 mm. silent or sound.

This film gives an interesting insight into the methods of work of the modern photographer, Edward Steichen. Steichen is famous as both a fine as well as successful commercial photographer.

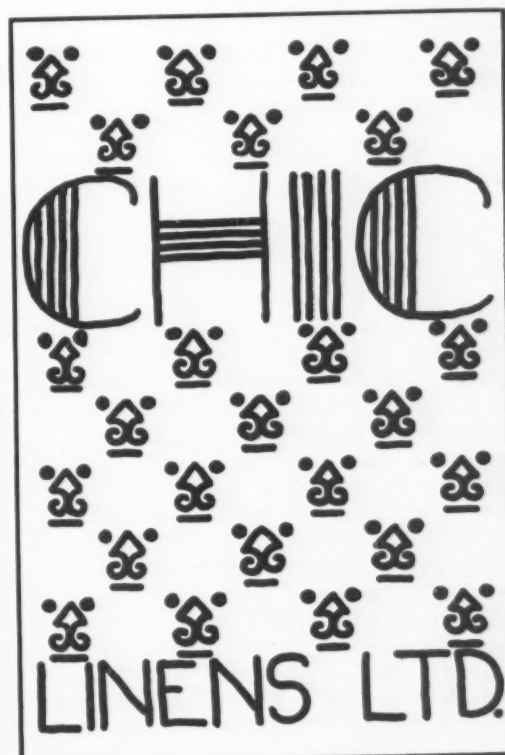
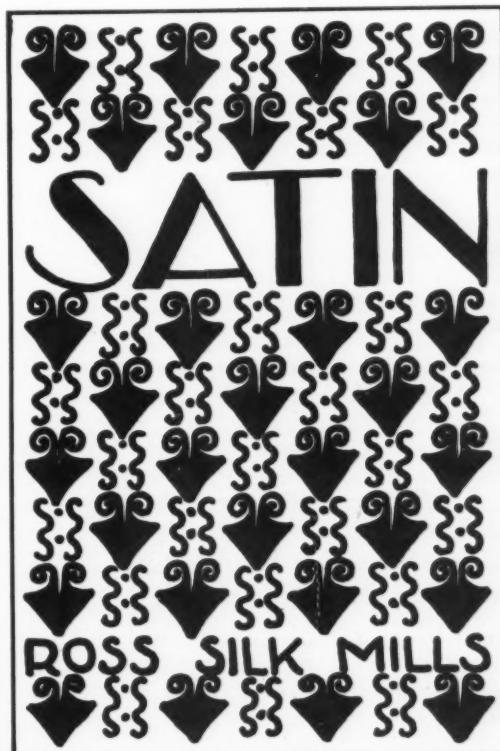
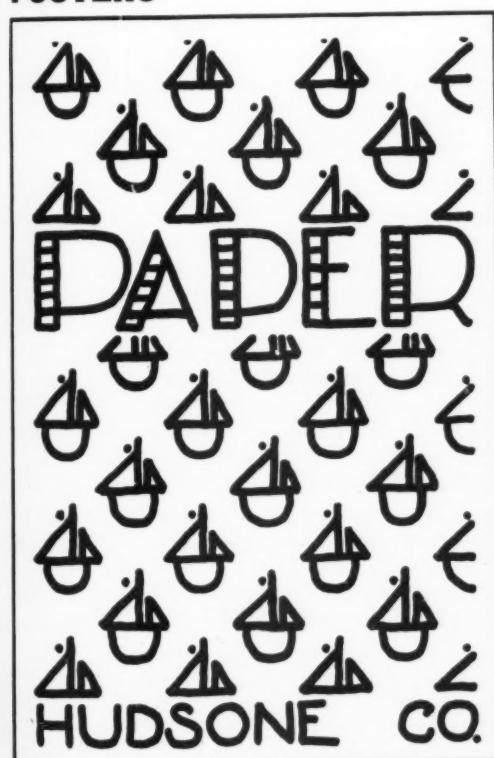
The subject Steicher photographs in this film is a beautiful dancer posed in various dynamic positions, the final picture being used as a magazine cover. To obtain his ultimate photographs, Steichen poses, drapes, and lights the model in countless ways, each time taking many pictures. Thus he obtains a great number of photographs from which he can select the best.

The film will be of interest to general audiences and adult art appreciation groups. Students in high school who are thinking of going into photography will be interested in seeing how a successful commercial photographer works.

(Distributed by Pictorial Films, 130 West 46th Street, New York, N. Y.)



POSTERS



BOOK COVERS BY PUPILS, BUFFALO STATE TEACHERS COLLEGE, NEW YORK

WHAT'S GOING ON?

By Blanche Naylor

THE return to American ways of thinking is nowhere more strongly indicated than in the number of art exhibits throughout the late summer and early Autumn which emphasize the accomplishments of our own country both in days long gone and in the work of the present. The Metropolitan Museum show called "Life in America for 300 Years" has attracted unusual crowds all during the season, and it is a strikingly comprehensive turn-out of the various types of technique in which our artists have excelled through all those years.

At the main Forty-Second Street branch of the New York Public Library two excellent shows have been on view; one called "American Print-makers," the other devoted to productions picturing "New York of Yesterday". Both of these have brought together large numbers of students new and old who are interested intensely in the work of our own nationals. With no feeling whatever of chauvinism, it is good to know that there has been a steady growth and development in the arts since the early days when the first colonists began to add decoration to their purely utilitarian implements, right up to this time when the field of industrial art as well as that of the fine arts shows a healthy and vital approach to new design problems.

Other shows which have carried out this same leit-motif are those of the Old Print Shop which calls its exhibit "America at Work and Play", and the very large and extremely well arranged Brooklyn Museum display of "Popular Art in America", which deserves longer mention elsewhere. Another is that of the Newark Museum "American Tools and Utensils" showing such things as penny banks, bootjacks, and spatterware, of astonishingly decorative design.

By way of contrast, the art of various foreign nations has been a major attraction at the World's Fair, and the excellent and discriminating choice made by the selecting committees is a matter for compliment. The displays of France and England are especially noteworthy and offer an opportunity to compare the work of the differing schools of painting and the results achieved, although of course the subjects differ greatly and the approach to them even more frequently is broadly dissimilar.

An exciting review of the work of our South American neighbors is to be seen in the Latin-American Fine and Applied Art to be found at the Riverside Museum, at 310 Riverside Drive, corner of 103rd Street, Manhattan, formerly the Roerich Museum.

Interest in the crafts of our co-workers to the south has long been

growing, and this particular grouping of objects shows the outstanding work of various artists scattered over a large number of geographically South American related countries. Work in striking decorative motifs upon many varieties of textural surfaces has long been attracting North American attention, and in the fine arts too there is an extremely vital type of treatment. Strong lines, vivid, broad colorings, a choice of subject, characterize most of the work shown here. For any one who wishes to gather a thorough general outline of painting and the fine arts as they are being unfolded, evolved and advanced on the continent of South America should not miss this collection.

Student's work which shows merit is being judged at the American School of Design, and the verdicts are that the choice of subject and the manner in which the widely varying treatments have been carried out are deserving of credit in the major number of exhibits.

Two outstanding gatherings together of important paintings, watercolors, etchings, graphic arts and the duo of sculpture are astonishingly successful attention-attracting "Contemporary Art" on one side of the World's Fair Exhibit Area, and the equally much-visited display called "Masterpieces of Art" to be seen in an opposite position, on the other side of the same section.

For those many people who have visited these displays and who have never before seen any large, good collection of definitely valuable artistic content, these two showings constitute a tremendously intense and concentrated, compact, experience which cannot fail to have a distinctly educational effect; while for students, teachers, and the ordinary citizen who has more than a feeble interest in things artistic it is an invaluable tour and one which should be repeated several times to get the full value and impact of such an unusual opportunity. Here again the choice has been above reproach.

In the contemporary art building, which covers a vast amount of space, is to be found in capsule form examples of the changes in modern techniques of painting, in the differing textures which are so important to the final unit, and of accomplishment by modern sculptors in various types of media. An extremely well-informed guided tour is conducted every few hours, and this exhibit is one of several recent ones which aim to and succeed in making thousands of observers far more art-conscious than they've ever been before.

This may also be said of the Masterpieces show of some five hundred outstanding paintings selected from the best efforts of man the artist through

several centuries. Many art-lovers have visited it a score of times and it is to be commended not only for excellent arrangement but for carrying out a true portrayal of the manner in which mankind has progressed through the ages from the early church and religious paintings, through the great days of Italy, the Flemish, France and England, and bringing a complete historic resume strongly and clearly before the eyes of all who see it.

Among the infinite variety of exhibitions in the fine arts there are also to be found a number of craft shows which are attracting good audiences. The arts and crafts to be seen in the New York State Building in the World's Fair have gathered together large daily crowds, and this is not entirely due to the fact that the display is to be found in the amusement section. A representative cross-section of the various handicrafts to be found in the differing geographical divisions of the state is on view as well as much work in the contemporary style sponsored by the New York Society of Craftsmen.

At the Brooklyn Museum through September thirtieth is an excellent show of Mexican beadwork composed of many types of articles in common use in the eighteenth and nineteenth centuries. The detail of this handicraft is amazing in its working out of unusual decorative motifs upon both small and large surfaces. All sorts of things in ordinary everyday usage were finished in this fashion and the craft came to be one in which Mexican handworkers excelled during this period especially.

Other exhibitions of decorative arts include the Metropolitan Museum collection of old pewter in early American tankards, plates and platters, together with extremely rare old English needlework; and by way of emphatic contrast we find modern furnishings of all sorts at the Parzinger Galleries, 54 East 57th Street, with settings of contemporary furniture and silver of unusual simplicity; in between these two we have the Rockefeller Centre Pedac display of "new period designs in china".

The manner in which careful plans are now made for the proper architectonic values of an interior not only in its dimensions but in the basic colors to be used as background for the contrasting tones of furniture, draperies, accessories, et cetera, are to be seen carefully delineated in two shows of water color sketches for decorative interiors of many types; these are to be found respectively at the Decorators Club, 745 Fifth Ave., N. Y. C., and at the McMillen Galleries, 148 East 55th Street.

In both of these displays thoughtful students of the subject have given interesting play to new ideas in unusual shades. These two shows may well forecast in a general way what the Home of Tomorrow will utilize in the way of striking dramatic tonal achievements seldom before considered for the adornment of permanent living quarters.

The vast numbers of people who have come to Manhattan primarily to look at the World's Fair and all its contents quite naturally overflow the environs and are to be found seriously studying displays at the various museums and art galleries. The Metropolitan has found that the main interest seems to be centered in the painting collection, with of course a few experts concentrating special departments. The Whitney Museum of American Art at 1 West 8th Street in New York has presented a showing of Twentieth Century Artists,—a selection of paintings, sculpture and the graphic Arts from the Museum's permanent collection, presented during the 1939

World's Fair in New York, opening September 13th.

The twenty-eighth annual meeting of the College Art Association was held during the four days following the opening on September 6th. The convention headquarters were opened at the Institute of Fine Arts of New York University, and sessions were held at the Metropolitan Museum, the Museum of Modern Art, the Pierpont Morgan Library and the Frick Collection.

Various talks and symposia were carried out, and many lantern slides were used in the various lectures, notably in the talk of Dr. Robert von Heine-Geldern of the American Museum of Natural History who showed illustrations of the strong similarity in the art of very early America and ancient China. He pointed out that such similarities are to be found in Southern Alaska, British Columbia, the Malay Archipelago and Melanesia.

Mayan art was discussed by Dr. Ernesto Franco, an Ecuadorean archeologist, and papers on Byzantine art were

read by Georges Duthuit, at one time of the Louvre. The direct relation between Scandinavian design and that of oriental origin was pointed out by Professor David M. Ronbinson of Johns Hopkins University.

Fiske Kimball, director of the Philadelphia Museum, Henry W. Kent, secretary of the Metropolitan, were among the speakers, and the two symposiums on the materials and the aims and methods of art teaching brought forth many interesting and original thoughts from the several hundred art scholars gathered together, both from Europe and America, with delegates from various colleges and universities.

Various prominent foreign guests of the convention did arrive, but others were prevented from coming by the current unpleasantness abroad. Discussions of "Master and Workshop in the Venetian Renaissance" was carried on by Professor Hans Tietze of the Toledo Ohio Museum of Art, and impressionist work in Spain was the subject of Dr. Jose Lopez-Rey, formerly of the Madrid University.



ART FILMS

An organization for the production
of motion pictures in the art field.

ART APPRECIATION SERIES

● **CREATIVE DESIGN IN PAINTING.** A demonstration by Professor Charles J. Martin, landscape painter, of the organization of lines and areas within a rectangle, and the painting of a landscape in water colors, based upon these principles. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **CREATIVE PAINTING OF LANDSCAPE.** Professor Martin shows how an artist selects and interprets different aspects of a landscape in terms of water color medium. The scenes were taken in and near Provincetown, Mass. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **THEATER DESIGN.** A demonstration by Florence Ludins, teacher of fine arts in New York City secondary schools, of how line, dark-and-light, and lighting create the mood of tragedy and comedy in a stage setting. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

ARTISTS AT WORK SERIES

● **LYND WARD AT WORK.** The noted American graphic artist engraves a block for his novel in woodcuts, "Vertigo", showing the complete process of wood engraving. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **WILLIAM GROPPER AT WORK.** A stirring illustration of "Woman Defending Her Home", by William Gropper, Guggenheim Fellow in Art, and exhibitor in the Metropolitan Museum of Art. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **GEORGE GROSZ AT WORK.** Guggenheim Fellow in Art, and exhibitor in the Museum of Modern Art. The famous painter is shown at work in his studio on an oil painting. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

ARTS AND CRAFTS SERIES

● **MAKE A MASK.** A demonstration by Florence Ludins of the making of a papier mache mask, especially adapted for Junior High School and Senior High School levels. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **MAKE A METAL PLAQUE.** A demonstration by Florence Ludins, of the making of a metal plaque, showing the process in complete detail, adapted for Junior and Senior High School. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **MAKE A LINOLEUM BLOCK.** A demonstration by Florence Ludins, of the cutting of a linoleum block, showing the use of tools, and printing, for Junior and Senior High School. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

(Other Films in Preparation)

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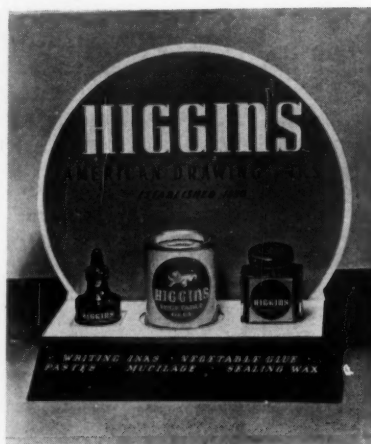
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News Notes

RELEASE NEW ASSORTMENT



Visually brilliant and scientifically sound are the colors to be found in the new drawing ink assortment of eight colors launched by Chas. M. Higgins & Co., Inc. Packed in a decorative gift box with a button clasp on the front, this assortment of colored drawing inks consists of eight standard 3/4-oz. bottles. The box opens at top and front, affording the user the utmost convenience on the studio table or desk. The hues approximate those of the Ostwald System which, undoubtedly, is one of the most scientific and advanced color theories. The brilliance and miscibility of the colors contained in the Higgins Drawing Ink Set make it useful to teach or to carry out any color theory. The flap of the box contains reading matter interesting to the user of the outfit and also shows the names of the colors and in what sequence they are in the box, for replacement.

Index for Volume 40 Now Ready

The index for volume 40 of DESIGN is now ready and includes the following issues: May, September, October, November and December 1938, and January, February, March and May 1939 (nine issues only). If you want a copy of the index for this volume please write to us immediately requesting it.

Regular ten-issue publication is being resumed with this September issue of DESIGN, which is number 1 of volume 41. The volume will end with the June 1940 issue as number 10.

News Notes

SPECTATORS VOTE AT FAIRS

Both the New York World's Fair and the Golden Gate Exposition at San Francisco have shown an Exhibition of Contemporary Art from all countries in their Galleries of Science and Art. Public reaction to the paintings is expressed through the medium of a popular vote conducted at each gallery.

Over a period of three months the poll at both exhibits gives first place to the two paintings from the Philippine Islands: "Afternoon Meal of the Rice Workers" by Fernando Amorsolo at the New York Fair, and Vincent Alvarez Dizon's canvas "After the Day's Toil" at the Coast exhibition.

Both paintings thus endorsed by the public illustrate the general character of all those on exhibit in reflecting the painter's interpretation of a native scene; both have movement, sunlight, and are strong in design. Second choice at the coast show is accorded a painting by the celebrated Spanish surrealist, Salvador Dali, entitled "Enigmatic Elements in Landscape." In New York the public gives second place to a characteristic painting from Japan entitled "Dawn" by Shuho Ikegami.

EXHIBITION OF PHOTOGRAPHY

The Museum of Modern Art in New York has lately acquired for its Permanent Collection a group of fifty-three photographs by leading photographers on the West Coast. These photographs are the gift of Albert M. Bender of San Francisco.

Included in the gift are prints by Ansel Adams, Imogen Cunningham, Henry Swift, Sidney Snaer, Brett Weston, Edward Weston, and Cedric Wright.

These photographs have been shown as a part of the exhibition "Art in Our Time", which includes also sections on painting, sculpture, architecture, graphic art, popular or folk art, industrial design, commercial art, and the motion picture.

PRODUCES NEW TRACING PAPER

An entirely new type of tracing paper combining the transparency of oil treated sheets with the permanence of natural one hundred per cent rag papers is a recent achievement of Keuffel & Esser Company of Hoboken, New Jersey.

The new paper is called Albanene and is made of long fiber clean white rags treated with a new crystal clear synthetic solid called Albanite, developed in the laboratories of the manufacturer. Because this new transparentizing agent is free from oil and wax, and both chemically and physically inert, it is claimed that Albanene will not oxidize, turn yellow, become brittle, or lose transparency with age.

It is claimed that the use of this new type transparentizing agent permits a fine toothed, smooth drawing surface that takes strong pencil lines with a minimum wear on the point. All lines are held by the fine hard tooth and do not become embedded in the paper structure, making the new paper extremely easy to erase or correct.

It is offered in light, medium or heavy weight. An illustrated brochure and a generous working sample of this new paper can be secured by writing to the manufacturer.

EDITORIAL NOTE:

Many inquiries have come to our editorial staff from persons desiring to submit material for publication in DESIGN. We are always interested in a wide range of material pertinent to art in its various expressions—art education in its broadest sense, creative art, industrial art, crafts, leisure time activity, new methods and materials, helps for teachers and students. With few exceptions, articles should be fully illustrated. All material submitted should be properly labeled and identified.

FOLK ART COLLECTION

More than twenty paintings have been added to Mrs. John D. Rockefeller, Jr.'s collection of Folk Art on exhibition in the Ludwell-Paradise House, according to a recent announcement. This collection now represents the most comprehensive exhibit of its kind in the country. It is devoted entirely to folk painting and sculpture of early America and includes all media associated with folk art.

One of the most important additions to this collection is the "Peaceable Kingdom" by Edward Hicks, a Quaker minister of wide renown who earned his livelihood as a coach and sign painter and indulged his fancy with easel pictures.

Among other acquisitions is "Girl in Pinafore", painted in oil on a wood panel; "The Beautiful Board", painted in oil on common bed-ticking; "Baptism of Our Savior", painted in water color on glass by a young girl; and other oils, water colors, and embroideries.

A BARGAIN!

You all know the magazine **ART INSTRUCTION**: A most useful publication. Its yearly subscription rate is **\$3.00 (10 issues)**.

DESIGN needs no introduction. Its subscription price is likewise **\$3.00 yearly (10 issues)**.

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News Notes

NINTH ANNUAL PACKAGE COMPETITION

Details of the 1939 or Ninth Annual All-American Package Competition are announced in the August issue of *Modern Packaging Magazine*, sponsors of this annual event. Entry is invited for any package, display, or machinery installation marketed during 1939, and there is no fee whatsoever nor restrictions as to the number of entries by any one concern, be it the company manufacturing the packaged product, the paper supplier, bottler, printer, etc.

The current competition closes on December 30, 1939. Winners and honorable mention awards will be announced in the March 1940 issue of *Modern Packaging Magazine*. Further information may be obtained by writing to the Publicity Department, 1939 All-American Package Competition, 122 East Forty-second Street, New York City.

MILLET TILLED THE SOIL

This new children's book is the second in a series by Opal Wheeler and Sybil Deucher on the lives of famous artists; the first was *Giotto Tended the Sheep*. The authors have also written several books on the lives of great musicians, intended also for children.

Millet Tilled the Soil purports to tell the story of Millet's boyhood, his early studies, and some of his later achievements. It is generously illustrated with drawings by Dorothy Bayley. Published by E. P. Dutton & Co., New York. \$2.50.



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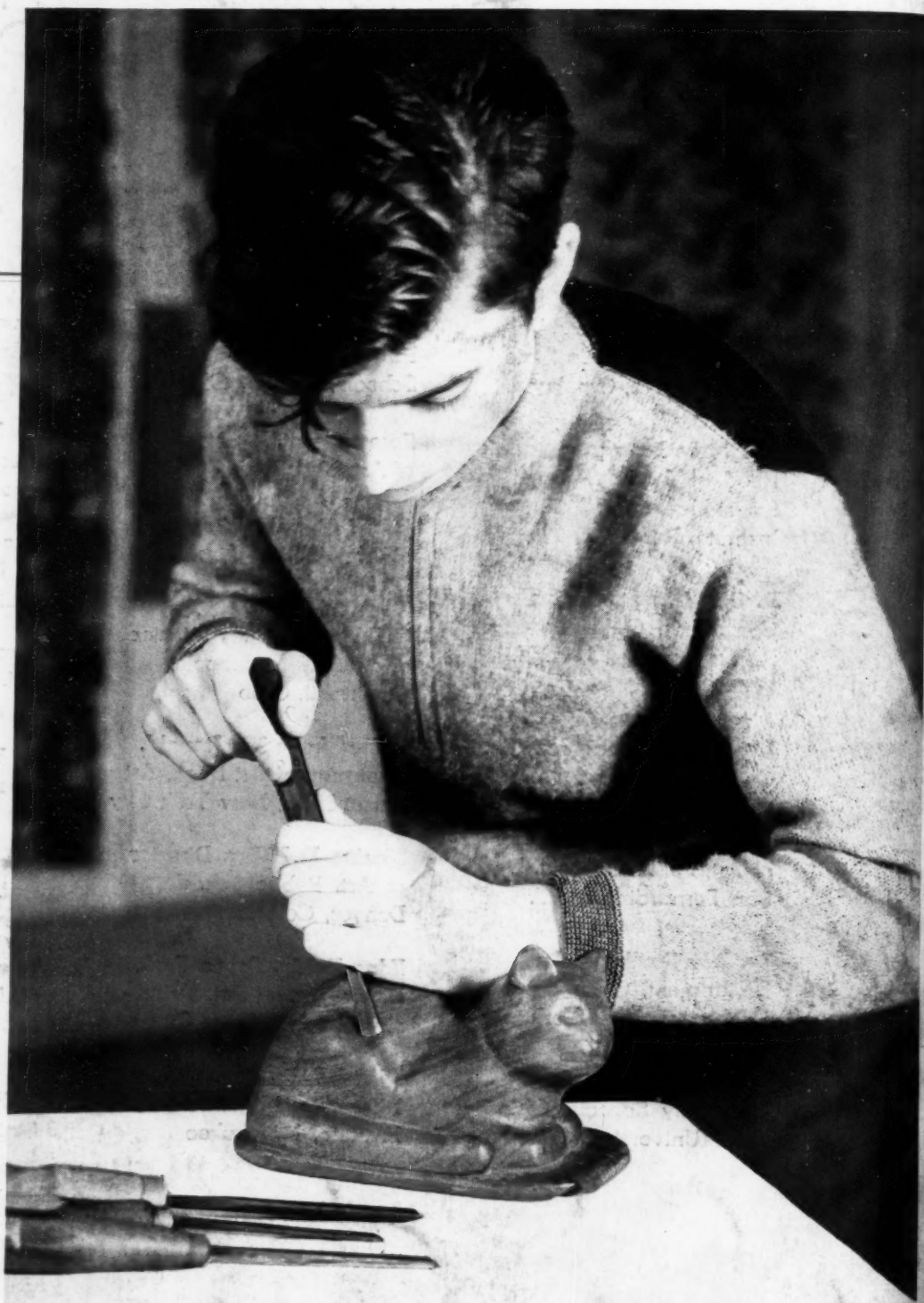
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